

NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL

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Founded by
FRANK QUEEN, 1853.

NEW YORK, NOVEMBER 25, 1899.

VOLUME XLVII.—No. 39.
Price, 10 Cents.

WHEN WE WERE YOUNG.

WILLIAM SIDNEY HILLIER.

On the shores of hearing never yet there broke
The murmuring stream of such melody
As when your voice within my soul awoke
The thrilling glow of love's bright ecstasy,
When we were young.

In the garden fair of those early years
The flowers blossomed and the sweet birds sang,
And youthful hearts knew neither woe nor tears,
But all the hours with joyous laughter rang,
When we were young.

The days all glided like a golden stream
Towards the harbor that has made us old;
The time is past of young romance's dream—
Ah, love of mine, the world was not so cold,
When we were young.

The twilight dim succeeds the sunset glow,
Our life's gray eve is nearing to its end;
But yet our hearts the same sweet faith do know
As when to life love many charms did lend,
When we were young.

We have not aged but in our outer guise,
Our heads are silvered, but our hearts are gold;
We still view love with deep and tender eyes,
As e'er we did in those sweet days of old,
When we were young.

So shall it be as long as life shall last,
For love's great power rejuvenates us both;
As fancy wanders to the happy past,
We kiss again as did we—nothing loth,
When we were young.

MAUD;

A STORY OF THE HORSE SHOW.

BY ALFRED STODDART.

MADISON SQUARE GARDEN and the blaze of light, the flash of jewels, the odor of tan bark, and the crush of humanity, which, aggregated, passes for "the horse show" from one end of the country to the other, was at its height.

From its vantage ground above the band sent volumes of resonant music to pour itself into every nook and corner of the vast building. From the highest galleries down to the very front tier of boxes which looked down upon the promenade were banked in bewildering confusion such a motley array of belles and beaux, of society leaders and horse dealers, of foreign noblemen and New York counter jumpers, of Jews and Gentiles—such an assemblage, in short, as only New York can muster, and only the Horse Show can bring together.

Below in the promenade a constantly surging stream of humanity moved both ways at once. Many were in evening dress. All were deeply interested in the occupants of the boxes, in each other, and in themselves. Alas, few looked toward the ring in which several four in hand were being driven.

The comparative minority who really seemed to care about the horses were represented by a thin layer of people who stood immediately next the railing of the ring, keeping their eyes fastened upon the rapidly moving equipages within.

About half past nine o'clock, at a time when the boxes and the seats above them were filled to their fullest capacity, a tall and rather distinguished looking young man, in evening dress, might have been noticed escorting a lady to a seat, from which a good view was to be had of the whole garden, but which was itself, to a limited extent, screened from the vulgar gaze of the multitude.

Indeed, they were noticed, for the lady was heavily veiled—a circumstance so unusual and so out of place at the Horse Show as to excite no little remark. Totally unconscious of this, however, Mrs. Howard Bronson sank into her chair with an indifferent air, and gazed silently down toward the ring.

Her companion, Henry Frothingham, a good looking fellow, dark, and about thirty years of age, did not attempt to break in upon her meditations. He looked down at the people absently, and with the air of a man who did not altogether understand his position, and who, moreover, did not altogether like it.

For, although Mrs. Howard had only half confided in Frothingham, and although the day had not been so very distant when Frothingham would willingly have died for that good lady's sake—although no doubt he would have done as much even now—still Frothingham felt that his position was a false one, and as a gentleman and a man of honor—and he was both—he wished himself well out of it, or, at all events, that he understood matters more thoroughly.

Briefly, the trouble was as follows: Until ten days previous to the Madison Square Garden Show pretty little Dorothy Bronson was the happiest and most trusting wife in all New York society. She had been married nearly three whole years, during which period she had never known an ungratified wish. A dainty little town house, a charming country place on Long Island, a box at the opera, gowns, jewels to her heart's content—all these things were liberally and ungrudgingly bestowed upon her by her wealthy husband, who, although nearly twenty years his wife's senior, was in absolute sympathy and accord with all her views and tastes.

Dorothy Bronson loved her husband, as she told herself every day, to distraction; but alas—as events proved—not to the extent of reposing absolute faith in him in the face of suspicious circumstances.

She had noticed of late that Howard seemed to have something on his mind, and when she

sounded him delicately in this connection he had evaded her point, and speedily introduced a new subject to divert her mind. Also he had made several mysterious trips to town from the Long Island home, staying away for nearly forty-eight hours each time, positively refusing to assign any more definite reason for his absence than the very vague one: "Important business with my lawyer."

Now whether it was because of this provoking and unsatisfactory course which he had taken, or whether it was due to the kindly offices of Miss Witherspoon, a certain spinster friend of Mrs. Howard's who felt it her duty to put that unsuspecting person upon her guard, it is not known. But whatever the cause, the fair Mrs. Bronson became sud-

denly intensely jealous and suspicious of her husband, a state of mind which was largely augmented by the discovery by her of the following letter which Howard had written, directed, and carefully hidden beneath the blotting pad of his desk, but which for some reason he had failed to seal or to send:

"MY DEAR MISS JEFFRIES: I assure you that I am delighted with Maud. Every time I see her I admire her more than the last time, and should anything happen to her now my heart would be broken. I am looking forward with great pleasure to seeing her at Madison Square Garden, but of course I do not wish my wife to know about the matter."

"You will understand, therefore, that although I anticipate with no little pleasure to seeing both you and Maud at the show, still we must be very discreet, so that the cat may not be allowed to escape from the bag."

"Take good care of Maud. I trust her to you absolutely, and whatever she requires let it be gotten for her, and I will reimburse you—the best of everything. Very sincerely yours,

"HOWARD BRONSON."

Such was the document which fanned the spark of Mrs. Howard's new born suspicion into flame of her jealous rage. But she held her peace.

Although inwardly boiling she gave no outward sign, and, although she manifested no special interest in the event, she gave orders, and made such preparations as were necessary to transfer the

Bronson establishment from Long Island to the city in time for the horse show—a custom which the Bronsons had followed every year since their marriage.

For ten long days and nights she had nursed her wrath and harbored her dreadful secret. The situation was becoming intolerable, yet somehow she could not bring herself to the point of accusing her husband. Sometimes when she looked at his smiling, careless face, she could not, would not believe that he could be leading a double life, but then the recollection of his unexplained absence from home, of his evident uneasiness when approached upon the subject, and above all the thought of that tell tale letter—when Mrs. Howard's

Frothingham's surprise may well be imagined when she told him that she wished to be escorted to the Horse Show. If she wanted to go why on earth didn't she go decently with her husband—take a box or accept one of the numerous invitations which she must have received from other box holders.

Such were the questions which flashed through Frothingham's mind instantly when she made known her wish. He did not venture to put them into words, however, and he was glad enough of the opportunity to pass a whole evening with his goddess—indeed she seemed a goddess to poor Harry Frothingham now—she was so utterly beyond his reach.

plause when Bronson's friend, Miss Jeffries, entered upon a beautiful chestnut mare. The mare was new to the show ring, but the many horsemen in the audience were quick to appreciate her qualities, and their applause was bestowed not only upon her, but upon her rider, who sat her mount divinely.

Miss Jeffries was not a strikingly pretty girl in any dress save a riding habit, but this costume exactly suited her style. These things were not lost upon Dorothy Bronson, who, consumed with jealousy, sat watching the scene. Surely, Howard Bronson seemed to take a lot of interest in Miss Jeffries and her horse.

She could see that his eyes followed her all around the ring, and when, finally, the judges bestowed the blue ribbon upon Miss Jeffries' mount, Bronson was visibly elated.

He rushed to the gate where the riders passed out of the ring as if to congratulate the fair horsewoman.

Dorothy Bronson had seen enough. She wanted to get home as quickly as possible, and Frothingham, glad to terminate a disappointing evening, raised no objection.

As they turned toward the door, however, as fate would have it, they collided fairly and squarely with Howard Bronson. He was again with Miss Jeffries.

Dorothy heard him say to her: "I will send you the check for Maud's board in the morning," and then—

"Why, Dorothy! You here!" exclaimed her surprised husband.

Dorothy nodded. "Well, you are here in good time. Let me introduce Miss Jeffries, of Virginia."

Again Dorothy nodded, very slightly indeed. "Did you see the chestnut mare which just won the blue ribbon?" continued Bronson, eagerly. "Well, she is yours, Dorothy. I purchased her two weeks ago as a surprise for your birthday tomorrow."

It was a surprise, and one which staggered pretty little Dorothy Bronson considerably. For a moment she hesitated, but only a moment. Her brain was busy with a new idea.

"What is her name?" she asked.

"Maud," returned her husband promptly.

"Miss Jeffries," cried Frothingham, "will you not show me some of your horses?"

But if he thought in thus leaving them alone, that Dorothy was going to confess her suspicions to her husband, he was greatly mistaken. She was never suspicious again, however.

CECILE HARDY.

Who has been recently engaged for the Castle Square Opera Company, is an American graduate of the Munich Conservatory, and has studied under Hermann Levi, the noted Wagnerian conductor of that city. Five years ago Miss Hardy was one of the soprano singers at the Frankfurt opera. She also sang at a Bayreuth festival, in "Parsifal." Associated with her in the cast were Theresa Molten, Mme. Materna and Herrn Vogel, Helmann and Reichmann. Shortly afterwards Miss Hardy married and retired from the stage. She made her debut with the Castle Square Opera Company as Eva, in the American Theatre production of "Die Meistersinger."

THE LEARNED BARBER.

When a famous archaeologist went into his club the other afternoon his erudite countenance was ornamented at several points with sticking plaster, and there was a general inquiry among his friends as to what was the matter.

"Razor," said the professor, briefly.

"Good gracious! Where were you shaved?" asked one of the younger members, sympathetically.

"It's a strange thing," said the man of learning "I was shaved this morning by a man who really is, I suppose, a little above the ordinary barber. I know of my own knowledge that he took a Double First Class at Oxford, that he studied at Heidelberg afterward, and spent several years in other foreign educational centres."

"I know, also of my own knowledge, that he has contributed scientific articles to our best magazines, and has numbered among his intimate friends men of the highest social and scientific standing. And yet," soliloquized the savant, "he can't shave a man decently."

"By Jove!" exclaimed the young member, in astonishment. "What is he a barber for, with all those accomplishments?"

"Oh! he isn't a barber!" said the bookworm, yawning. "You see, I shaved myself today."—San Francisco Argonaut.

AN INTELLIGENT KENTUCKY HEN.

Several days ago Dr. Alvey, of Waverly, drove to Morgansfield in a buggy. Upon his arrival here he discovered that one of his hens had ridden all the way with him in the back end of the buggy. The doctor had to go further down the road, so he "shooed" the hen out of the vehicle and left her there. Dr. Alvey was gone all that day and night and a part of the next. The hen in the meantime found her way to Jailer Snodgrass' chicken coop, where she spent the night. When Dr. Alvey returned to Morgansfield the next day he put his horse in Payne & Neal's livery stable, and of course the buggy belonging to the medicine man was only one of a large number about the stable. But, strange to say, the old hen seemed to know when the doctor returned, and, with a remarkable display of animal instinct, picked out his buggy, got back into her place and waited for the doctor to start back home.—Morgansfield Sun.



CECILE HARDY.

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LATEST BY TELEGRAPH.

Monday Night's Openings in All the Big Show Towns.

GOLDEN GATE GLEANINGS.

Good Business at the Various Houses—Closing Performances of the Italian Grand Opera Season at the Tivoli Show No Falling Off in Attendance.

[Special Dispatch to the New York Clipper.]

SAN FRANCISCO, Nov. 21.—At the Columbia Theatre "Why Smith Left Home" began its second week. Business was immense last week, with promises to continue so. This will conclude the last of the four special feature comedy attractions playing under reduced prices at this house. The seven weeks supplemental season has proven a great success. The regular season will open with Jacob Litt's production of "Shenandoah."

NEW ALHAMBRA THEATRE.—Sunday, 19, "In Old Kentucky" opened, for a two weeks' stay, to big business. This place of amusement is steadily gaining in favor, and has a strong line of attractions booked for the season, at popular prices.

ALCAZAR THEATRE.—"My Friend from India" did such excellent business last week that it is retained for the current week, but opening house showed a falling off in receipts.

TIVOLI OPERA HOUSE.—The last week of the Italian Grand Opera Co. began last night. The bill this week includes "Maritana," "Otello," "Ernani," "Cavalleria Rusticana," "Il Pagliaccio" and "Aida." The season has been a great success.

GRAND OPERA HOUSE.—"Evangeline" was given here last night and scored a success before an audience that filled the house. The scenery and accessories were handsome, and the cast, which included Wm. Wolf, Thos. Perse and Edith Mason, was excellent.

CALIFORNIA THEATRE.—This house is doing an immense business. On Sunday, 19, Thall & Kennedy's "Yon Yonson" Co. opened for a week. The Frawley Co. will follow, for an indefinite engagement.

ORPHEUM THEATRE.—This week's bill includes Lucie Verdier, Little Mignon, Rice and Elmer, Cora Stuart and company, and Hamilton Hill. Business continues good.

CHUTES.—Week of 20: Major Mite, Adjs and her lions, Lola Cotton, six year old mental wonder; Julia Lynton, Frank Vernon, Mile. Lira, Forrest Seabury, Frank Hall and the Hon Wallace, and biographical pictures.

FROM OTHER POINTS.

E. D. Stair Adds a Cincinnati House to His Chain of Theatres—Nothing Novel in the Weekly Bills in the Chief Cities.

[Special Dispatches to the New York Clipper.]

PHILADELPHIA, Nov. 21.—Another prosperous opening fell to the lot of the theatres last night, and everything apparently points to the attractions in town enjoying a profitable week. At the Broad Mande Adams returned, in "The Little Minister," and was welcomed by an audience of large size. A completely filled house attended the performance of "Parosio" at the Chestnut Street Theatre, but despite the charming work of Odette Turi the play was not received with favor. "Chris and the Wonderful Lamp" continued at the Chestnut Street Opera House, and "The Christian" at the Walnut, both to excellent business. The first local production of "A Young Wife" was given at the Park last night, and the melodrama gave the large audience assembled many thrills. Another novelty was "The Gunner's Mate," at the National, where the patrons completely filled the house and stamped the naval drama with the seal of approval. The stock at Forepaugh's showed their ability in comedy by keeping the audience in roars of laughter with a production of "Turned Up." There was large attendance afternoon and evening. "Fritz in a Mad House" had fair patronage at the People's.

The S. R. O. sign was out early at the Girard, and later it was difficult to secure even that to see the stock in "The Plautus Wife." "The Victorian Cross" met with an excellent reception at the Standard, the audience leaving but few vacant seats. There was continuation of the immense business which prevailed at Keith's last week, and yesterday the sale had to be shut down. An audience of splendid proportions bestowed plenty of applause on the Behman Show at the Auditorium. An immense audience was attracted to the Grand last night by the unusually fine bill, and they were by no means disappointed. The Danda Rossa, Marie Tavy, Russell Brothers, and Bland and Lennarr came for the most attention, but the entire bill was received with marked favor. There was a splendid attendance for Dumont's Minstrels. The burlesque houses opened the week with gratifying business, the at-

tractions being High Rollers, at the Lyceum; Relly and Wood, at the Trocadero, and City Sports, at the Kensington. There was no lack of patronage for the Museum, and the features proved interesting.

CHICAGO, Nov. 21.—Audiences which filled the houses comfortably were the rule at the opening performances of the week, while in some cases crowds were turned away. The weather was favorable. At the Grand Frank Daniel's introduced "The Ameri." The new opera took well with the big house, and the star showed his unique methods to be popular as ever. Helen Redmond and the other members of the company also did clever work. "The Ronciders" was seen at the Columbia for the first time in Chicago. The opening houses were good. Dan Daly, Marie George, S. S. Don and others were highly entertaining. At the Lyric "The Telephone Girl" opened to S. R. O. Will H. Sloan and Jessie Merlie made good in the leading roles, and the audiences appeared pleased with the performance, despite the isqueness and dullness of the piece. Leroy Fox and Powell did some new tricks in magic at the Great Northern. They were assisted by several vaudeville performers in entertaining the audiences, which were of excellent proportions. Nat. Goodwin and Maxime Elliott received an "American Citizen" to a good house at Powers. Grand opera at the Auditorium was poorly patronized. "Barber of Seville" and "Cavalleria Rusticana" was the double bill. The Castle Square Opera Company did well at the Sundecker from a box office and artistic standpoint. "Die Fledermaus" was the opera. The Dearborn was well patronized, the stock putting on "Too Much Johnson." At Hopkins "Shaft No. 2" was the offering of the stock, supplemented by vaudeville. It drew splendid houses. "Over the Fence" was the bill at the Academy. Two favorite vaudeville performers, John C. Rice and Lillie Cohen, were the life of the piece, which was witnessed by large crowds. At the Bijou "Shannon of the 6th" was a winning attraction. The Alhambra offered an "Easy Mark" to good houses. "The Great Diamond Mystery" was the bill at Howard's. The vaudeville houses did their customary business. Helene Mora headed the bill at the Olympic, Tony Pastor at the Chicago Opera House, and Robert Downing & Co. at the Haymarket. The May Howard Burlesque Co. drew well at Sam Jack's, and the Tammany Tigers at the Trocadero.

ST. LOUIS, Nov. 21.—"A Runaway Girl" opened at the Century Sunday night. The attendance was very good, and on Monday the house was well filled. Jimmie Powers had the house with him as soon as he appeared. Sunday night a fair sized German audience, at the Olympic, saw Geo. Heinemann's stock company, in "Der Welter Koenig." Monday Joseph Jefferson and his company opened at this house for a week, in repertory. His first offering was "Rip Van Winkle," and it drew a big house. Hopkins' Imperial started the week well with "The Silver King," by a stock company, and vaudeville headed by the Hawaiian Club. At the Grand "Who is Who" played to a big house Sunday, but diminished attendance Monday. The piece is merely a setting for numerous vaudeville turns, some of which were very clever. The Columbia, with Digby Bell, in his advent into vaudeville, promises to do a big week's business. Among the other turns Sam, Kittle and Clara Morton made best with the house. Haylin's has one of Chas. Blaney's horseplay farces this week in "A Female Drummer." Johnstone Bennett does some good work in it, and was well received. The opening attendance was very good sized. At Music Hall "Martha" was put on Monday, for current week, and the attendance was extremely satisfactory. The Castle Square Co. seems to grow in popularity with every production. At the Standard the Big Sensation Double Show had a good house Sunday and a fair one Monday. The cast is half white people and half colored, and not above the average in merit. "The New York Brewer" began a week's engagement at the Germania Theatre Sunday, and had a fair German patronage.

MILWAUKEE, Nov. 21.—If this week's business holds as good as the opening there will hardly be cause for complaint, as all of the theatres were favored with exceptionally large audiences Sunday, with Monday not far behind. Primrose & Dockstader, with a large number of Milwaukee favorites, held sway at the Alhambra. One of the principal features of the excellent performance was "The Choir Boy's Dream," with Manuel Rothen as soloist. Primrose, Dockstader, Lew Sully and Larry Dooley scored a series of hits. At the Academy the popular Thanhouser Company presented "Called Back" on Monday night, to a good house, which was very liberal with applause. Eugene Moore, William Yearance, John M. Sainpolis and Eva Taylor were especially well received. At the Bijou "We Uns of Tennessee," a new play to Milwaukee, enjoyed excellent patronage matinee and night. The play was prettily staged and satisfactorily played. At the Davidson "Hunting for Hawkins," as good a farce as Milwaukee has seen for a long time. opened to a good house Sunday night. Eddie Girard and Edward Garvie shared the greater part of the responsibility for the success of the production. At the Palast "Nachtruhm" (Posthumous Fame) was put on by the Web Wachner Company before an appreciative audience, Sunday night. Mr. Metzger scored. At the Star the Vanity Fair Extravaganza Co. opened to S. R. O. The specialty and burlesque were to the liking of the patrons of this house. The Three Rio Brothers met with a rousing reception and were entertained by the Milwaukee Turners after the performance.

BOSTON, Nov. 21.—The opening of the Irving-Terry engagement at the Holis Street Theatre, last evening, brought out the wealth and culture of the city and packed a house that had been sold out several days in advance. They received a great welcome and gave a magnificent performance. "Because She Loved Him So" opened at the Boston Museum, with J. E. Dodson, Annie Irish and others, and greatly amused a well filled house. "The White Heather," with Rose Coglian, John T. Sullivan and an able support, drew a big crowd to the Grand Opera House. "The Man in the Moon" entered upon its third week at the Columbia Theatre, with unabated success. "Sag Harbor" (fifth week) had an appreciative and good sized audience at the Park Theatre. "The Old Homestead" began its second week at the Boston Theatre. "The Heart of Maryland," now in its third week at the Castle Square, had matinee and evening audiences almost as large as on opening night. "The Three Little Lymbs" entered upon its second month at the Tremont Theatre, playing to a satisfactory house. Keith's new bill drew good audiences, day and night.

CINCINNATI, Nov. 21.—Cincinnati is to be added to the Lyceum circuit. E. D. Stair has leased the Star, formerly Havlin's Theatre, and it will be opened as the Lyceum before the holidays. It is claimed that Manager Cook will be resident manager. The Grand is dark. All attempts to get some good company to fill in "Zaza's" time proved futile. Every house in town displayed S. R. O. signs Sunday. The Pike Theatre Company put on "She Stoops to Conquer" at the Pike, with Thomas Reynolds, of the Indianapolis Stock Company, as Tony Lumpkin. "A Guilty Mother" picked Henck's. W. H. West's Minstrel Jubilee crowded the Walnut Street to the walls. McIntyre & Heath's Comedians played to crushes at the Columbia. The Rose Hill English Folly Company opened to tremendous business. Matinees were all good despite the big crowd at the first pop at Music Hall.

KANSAS CITY, Nov. 21.—At the Coates last night bad weather interfered with the opening of "Humpty Dumpty Up to Date," and a medium sized house was in attendance. "Mistakes Will Happen" opened to a good matinee and a packed night house at the Grand Sunday. The show repeated its last year's success, and Charles Dickson was a big favorite. Two big Sunday houses saw a good bill at the Orpheum, in which Mr. and Mrs. Milton Royle, Maud Courtney and Mlle. Lott were the features. At the Auditorium the usual Sunday crowds saw the Woodward Stock Co. in a splendid production of "In Mizziouza." Jefferson De Angeli opens at the Coates on Thursday.

WASHINGTON, Nov. 21.—Charles Frohman's "The Girl from Maxim's" opened at the National to a packed house. "Mile. Fifi" had an immense audience at the Columbia. "McFadden's Row of Flats" pleased an audience which completely filled the Academy of Music. Webster's Dainty Duchess Company played twice yesterday to the capacity of the Lyceum. Neil Burgess and Co., besides a full half dozen other prime vaudeville favorites and the biograph, packed the New Grand matinee and night. An excellent bill at the Bijou turned money away from both performances yesterday. The Lafayette is dark.

LOUISVILLE, Nov. 21.—"His Excellency the Governor" opened at Macaulay's last night, to a large audience. "A Texas Steer" opened Sunday at the Avenue, drawing crowded houses. McFerris' Stock Co. presented "The Power of the Press" yesterday, at the Temple Theatre, to two packed houses. The Sunday opening of Sam Devere's Co., at the Buckingham, attracted standing room houses.

DEATHS IN THE PROFESSION.

JOHN ADAM GRAY, an actor, was found dead in bed at the Sunset residence of Vincent Griffin, on Convent Island, near New York, C. Nov. 6. "Dr." Gray, as he was best known to his associates, was about seventy-five years of age. In his youth he went upon the stage and his career in the profession extended over a period of about forty years. In his time he had played with C. W. Coult, Edwin Booth, J. Wilkes Booth, Maggie Mitchell, J. Neff and Thos. Hamblin. He was also with Harrigan and Hart, Robert Butler, John Hart, Mons. La Thorne and Col. W. E. S. S. He was for many years connected with the Lyric Theatre, in the Bowery, and had also acted as manager and agent with various enterprises. In early life he was for a while an attaché of the American Embassy at Berlin, Germany, and he also worked for his father as a civil engineer when the latter constructed the Iron Mountain Railway. "Dr." Gray had charge of the property on Convent Island during the winter months, while the families who have summer homes there are in the city. His death was unexpected. The funeral took place from the residence of his son, John A. Gray, in Brooklyn, N. Y.

CHARLES W. RIVERS, an old time circus performer, died Nov. 14, at the Elwood Hotel, New London, Wis., from heart failure. He was born in London, Eng., Oct. 14, 1830, his parents having been circus performers, as were also four brothers, and they all completed the "Rivers Family." Charles made his debut at the age of four years, being carried into the ring in a carpet sack by his father. As a clown he had been connected with the Dan Rice, Miles & Orrow, Barnum, and the Forepaugh shows, and also Queen's London Circus in 1852. He broke both of his ankles while performing at Eau Claire, Wis. He then retired from circus life and became manager of Hickey's fur Exchange and of the Grand Opera House, New London, Wis., in which town he had since resided. He leaves one son, a circus performer, Mr. Rivers was a member of K. P. and B. F. O. E. K. K. K. and took place at Keenah, Wis.

WILLIAM R. MCNEIL, a manager, died Nov. 17, at his home in Meadville, Pa., from heart failure. He was born in Meadville, July 21, 1842, and was a member of the "McNeil Family" and various other companies. He was well known as a musician. He leaves a widow and one married daughter.

WILLIAM G. GARVEY, a variety performer, died Nov. 18, at his home in Worcester, Mass. He had been in the profession for many years and had long been of the team of R. Mayne and Garvey, well known as "The Long and the Short of It." FLO PIGOTT, one of the "Six Little English Girls," that came to this country several years ago, died at Meadville, Mass., Nov. 20, of heart failure. She was nineteen years of age and had long been in the profession. She was a native of London and had been on the stage in London pantomimes and ballets. Upon her arrival in this country she was employed at the Metropolitan Opera House, New York. Subsequently she was at the Broadway Theatre, New York, with the "Six Little English Girls" and "The Gay Coney Island" Co. and Rice's Manhattan Beach Opera. Last season she was obliged to give up her engagement with the Metropolitan Opera House ballet by illness and went to England during the summer. She came back to this country in the fall of 1911.

JOHN KOCH, formerly advance agent for Gilmore's Band, died Nov. 19, at Scranton, Pa., aged seventy years. He was at one time very wealthy, and among other properties owned the Lexington Opera House and the Central Park Garden, this city, but lost everything in the panic of 1911. ARTHUR ROUSSEY, an English operatic singer and manager, died Oct. 20, at sea, on board the Gaul, while returning to England from Cape Town, S. Africa. He went on the stage at the age of seventeen for this purpose. His first operatic experience was had with Charles Darand's Grand Opera Co. He next joined Gilbert & Sullivan's forces, singing the role of Sir Marmaduke Poldiville, in "The Sorcerer." This was in 1875, and he continued in "Pinafore" and "Patience" and "Iolanthe." In the latter opera he was heard in this city in 1883. He returned to London in 1884 and appeared at Covent Garden in "The Pied Piper of Hamelin." Later he sang in "Faust," "The Trovatore" and "Guillemette." In 1887 he organized the Arthur Roussey Opera Co., and this company was the first to produce an English version of "Cavalleria Rusticana" in London, and also gave "Il Pagliaccio" its first English rendition. He continued touring the English provinces for several years, and last Spring took his company to South Africa.

CANADA.—[See Page 812.]

Belleville.—At the Carman Opera House (Fred Adams, manager) Machau and Whitaker's Co., in repertory, at popular prices, had fair to good business week of Nov. 18-19. Carl Hawlin, in "The Lion's Heart," 21; Phillips "U. T. C." Co. 22; "Pasion Play" pictures closed for 27-Dec. 2.

—Vera Markellie goes with Gracie Emmett.

On the Road.

All Routes Must Reach Us Not Later Than Monday.

DRAMATIC.

A. Adams, Maud—Philadelphia, Pa., Nov. 20-Dec. 2. Allen, Viola—Philadelphia, Pa., Nov. 20-Dec. 2. An American Girl—St. Johnsbury, Vt., Nov. 20-Dec. 2. Aubrey Dramatic—Johnstown, Pa., Nov. 20-Dec. 2. An American Girl—St. Johnsbury, Vt., Nov. 20-Dec. 2. N. H. 21, Berlin 24, Lewiston, Me., 25, Togus 26, Portland, 27, Rockland Dec. 1, Beth 2, Bangor 3, Bangor 4, Bangor 5, Bangor 6, Bangor 7, Bangor 8, Bangor 9, Bangor 10, Bangor 11, Bangor 12, Bangor 13, Bangor 14, Bangor 15, Bangor 16, Bangor 17, Bangor 18, Bangor 19, Bangor 20, Bangor 21, Bangor 22, Bangor 23, Bangor 24, Bangor 25, Bangor 26, Bangor 27, Bangor 28, Bangor 29, Bangor 30, Bangor 31, Bangor 32, Bangor 33, Bangor 34, Bangor 35, Bangor 36, Bangor 37, Bangor 38, Bangor 39, Bangor 40, Bangor 41, Bangor 42, Bangor 43, Bangor 44, Bangor 45, Bangor 46, Bangor 47, Bangor 48, Bangor 49, Bangor 50, Bangor 51, Bangor 52, Bangor 53, Bangor 54, Bangor 55, Bangor 56, Bangor 57, Bangor 58, Bangor 59, Bangor 60, Bangor 61, Bangor 62, Bangor 63, Bangor 64, Bangor 65, Bangor 66, Bangor 67, Bangor 68, Bangor 69, Bangor 70, Bangor 71, Bangor 72, Bangor 73, Bangor 74, Bangor 75, Bangor 76, Bangor 77, Bangor 78, Bangor 79, Bangor 80, Bangor 81, Bangor 82, Bangor 83, Bangor 84, Bangor 85, Bangor 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A dark, vertical, textured strip, possibly a book binding or a piece of fabric, showing signs of wear and discoloration. The texture is rough and uneven, with some lighter areas and some darker, more worn sections. The overall appearance is aged and weathered.

and Rice, Raideano and Cleo, and concluded with a comedy, entitled "The \$10,000 Beauty."

NOTES.—The case of *Morality Department vs. M. S. Robinson and Thomas Coyne*, charged with exhibiting a performance not up to the standard, was dismissed by Justice McMahon, remarking that more care should be exercised in entering their prosecutions. Mr. Robinson has entered an action against the department.

Hamilton.—At the Grand Opera House (A. J. London, manager) "A Colonial Girl" came to large business Nov. 13. "A Mountain Hero" was booked for Nov. 14. "The Lion's Heart" comes to 25. Guy Broc's "Minstrels 21," "A Man of Mystery" 23. Monroe 27, Tim Murphy and co. 28, "What Happened to Jones" 30.

STAR THEATRE (Bessey & Davey, proprietors).—Murphy and Willard were re-engaged 13 and week and made a big hit in their comedy sketch. Proctor booked for 14 and 15; Murray and Willard 16 and 17; Ashby, the Carleto Sisters, for Nov. 18; and McNelly, the Albions and Mosa, Gadsden

Winnipeg.—At the Winnipeg Theatre "Puddin'head Will-on" crowded the house Nov. 10. "Hotel Topsy Turvy" came 15, 16, to a large advance sale. Black Patti's Troubadours came 17, 18. GRAND THEATRE.—The Valentine Stock Co. had a poor week, ending 11, in "Turned Up." Bill for week ending 18: "School for Scandal."

Quebec.—At the Academy of Music (Ed. Vorney Jr., manager) Lewis Morrison's Co., in "Faust," with Erroll Dunbar as Mephisto, Nov. 13, 14, was greeted with crowded houses. Coming: Anna Kravay week commencing 27.

St. John.—At the Opera House (A. O. Skinner, manager) the moving pictures closed Nov. 13. Business for the week was only fair. "The Real Widow Brown" opened 13, for three nights to very good house. Coming: Robinson Opera Co. 20-21, return date.

St. Catharines.—At the Grand Opera House (Chas. L. Wilson, manager) "Side Tracked" came to good business. Booked: Carl Haswin, in "Lion's Heart," 18; Tim Murphy, in "The Carpe Bagger," 21; Gage Bros., Minstrels 22.

Galt.—At Scott's Opera House (R. McMillan, manager) the Lyceum Co., in "The Merchant of Venice," relieved a period of darkness Nov. 1. Bookings: "A Man of Mystery" 21, "Why Smith Left Home" 28.

Guelph.—At the Royal Opera House (A. Small, manager) Snipman's Lyceum Co., in "The Merchant of Venice," came to large advance sale Nov. 16. "A Man of Mystery" is due 18.

Berlin.—At the Berlin Opera House, Nov. 17 the Shakespearean Lyceum Co. produced "The Merchant of Venice" to S. R. O. Week of 20th Monsoon Advertising Tea Co. will hold the board

MINNESOTA.

Minneapolis.—At the Metropolitan Opera House (L. W. Scott manager), week of Nov. 9, "The Ring of the Nibelung." Primeiros and Dockstader's Minnie's showed here 12-15 and were very well received. The Neill Stock Co. celebrated its 250th performance in Minneapolis 16, and gave half some souvenirs to all purchasers of seats. The presented "Capt. Letterbrain."

Stout (Thos. L. Hays, resident manager).—Week of Nov. 9, "The Ring of the Nibelung." Week of Nov. 16, "The Ring of the Nibelung." Business \$7,000 w-

New STAR THEATRE (formerly Harmonia)—This house opened 13, under the management of Morris (formerly of the Hill Top, at Dulu 2), who policy was vaudeville and comedy. The opening was satisfactory, and gives evidence of office prosperity. Week of 19: Ed. Badger, musical expert; Schwartz Children, singers and comedians; E. H. Hines, comedienne and wooden acrobat; Franklin and Dalton, character impersonators; Miss A. Mae Preston, vocalist; Henriette Becker, violinist, and Joe C. Morris, monologist and topical singer.

Norras—"Beautiful Latina," contraltissimo, was the talk of the city during her stay at the Star... Herbert Meising has accepted the musical directorship of the Star, and the music is a feature of bill.

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St. Paul.—At the Metropolitan Opera House (Miss N. Scott, manager) the Neill Company will perform with "The Swiftness" Nov. 12. Primrose & Dockstader's Minstrels had big business 16-18. The Neill Company comes 19, for one week presenting "A Bachelor's Romance" the first night and "Amy Robson" the last half of the week.

GRAND (Theodore Hays, manager)—Business a good week of 12, with "The King of the Opera Ring." For week of 19, "Hotel Topsy Turvy," followed week of 26 by "We 'Uns of Tennessee."

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CONNECTICUT.

New Haven.—Business at all the local theatres continues excellent, and with first class attractions both the local managers and the theatregoers of this city are correspondingly happy. No special

novelties are ordered by any of the managers the current week, but the general excellence of attractions booked augurs well for a continuation of the season's phenomenal business.

HYPERION (D. B. Bunnell, manager).—Managerial president, "Little Mamma," stands room only Nov. 18, and rendered her signal turn of last season in the same play. Bookings: Casino Co., in "In Gay Paree," 20, 21; J. A. O'Neill, in "The Musketeers," 24, 25; Francis on 27, 28, Archie Boyd, in "The Village Postmaster," 29, 30; "A Stranger in a Strange Land" 4, and "At the White Horse Tavern" Dec. 6.

ager Bunnell will for the first of the season devote his per on all attention to his interests in this city, having closed his Summer residence in Southampton, N. Y., and returned to his home in New York.

GRAND OPERA HOUSE (J. E. Bunnell manager). Business here continues excellent. Robert J. Chester's *Cracker Jacks* Co. came to satisfactory terms 13-15, as did also "The Sidewalks of New York," 16-18. Coming: "Daughters of the Past," 23-25, "Through the Breakers," 27-29, "The Gun Mate" Nov. 30-Dec. 2, "The Devil's Auctioneer," Dec. 4-6.

POLI'S WONDERLAND THEATRE (S. Z. Poli, m-

Waterbury.—At Jacques' Opera House Jacques, manager, Nov. 13-15, "Peck's Bad had excellent business; May Smith Robbins 'Little Trixie,' 16-18, to good business. Book 'How Hopper Was Slide Tracked' 20-22, 'Lo-

New York" 23-25, "The Heart of Chicago" 27-29, "Along the Kennebec" 30-Dec. 2, Susie King Opera Co., 4-9.
FOLI'S THEATRE (Jean Jacques, manager)—Scherer's Gay Mountain Gieries had good box Nov. 14-15; McGee's Opera gave three very rounds with Sam Grant, the colored buck and dancer, as an extra attraction. Harry Walte Hebrew delineation, and Webb and Has-an-brats, were the hits of the show. Richards and field, in "A Temperance Town," 15, gave a splendid performance to a crowded theatre. The Cracks had fairly good business 16. Box

NORTH CAROLINA.

Charlotte.—At the Charlotte Opera House, *Charlotie*, Nov. 15. "Snore Acres" played to a large and enthusiastic audience. The American Opera Co., in "Carmen" and "Martha," is due

18-18
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18. The advance sales are good. The Mabel Co. begins an engagement for one week. Ma Gray has full dates from now on.....Sun Circus comes 18.

NEW YORK CITY.

Nov. 18 were: "The Evil Eye" at the STAR, "Hopper Was Sidetracked" at the THIRD AVENUE

ns and Cole, in a German country. The first act, Pauline Hall and the Hungarian troupe, "The Merry Wanderers," are the first to appear. The Rattle Burlesquers is the current attraction at the well attended afternoon and evening of entertainment begins with a new musical comedy, called "The Merry Wanderers," which is staged by Matt Woodward, which introduces the entire company, including some prettiest in gorgeous costumes. An attractive feature of the burlesque is a series of songs, the first of which is sung by Flakowski, in a tenor and mimic: George B. Scanlon and Ed Stevens, in "After the Review" Dumont Singers; Bryant and Saville, in a song, "The Merry Wanderers," by Matt Woodward and the waiter and the maid. The performance concludes with a new burlesque on the New York success, a satire on Shakespeare's Romeo and Juliet, written by Matt Woodward. The costumes, costumes and other adjuncts are on a large and costly scale. Next week, Weber and the Italian troupe, "The Merry Wanderers," will appear. H. Cohen had a crowded night on 20. When George H. Broadhurst

ODEON THEATRE (Joseph Daniels, manager) —
New 20 and week: Mamie Bancroft, Gusie Aud-
son, Ada Lemar, and Barney and Russell.

city. The square, b. m. 15 1/2 hands, 4 years, by Rutherford. Performer, Neal Kit, F. G. Bourne, driven by Mr. Stewart. Reserved, Princeton, b. m. 15 1/2 hands, 4 years, by Rutherford. Performer, Mareva, F. G. Bourne, driven by Mr. Mair.

Class 10—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 11—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 12—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 13—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 14—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 15—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 16—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 17—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 18—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 19—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 20—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 21—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 22—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 23—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 24—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 25—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 26—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 27—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 28—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 29—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 30—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 31—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 32—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 33—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

Class 34—For pairs of horses to be driven by ladies and shown to spectators. Price \$100. Oxy, b. m. 15 hands, 10 years, and Brown Donna, b. m. 15 1/2 hands, 8 years, Charles F. Bates, driven by Mrs. Blundell.

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Baseball.

PLAYERS OF 1899.

An Unusually Large Number of Men Played in the Four Infield Positions.

That the major league is doing more to injure the minor league than any other cause can be amply demonstrated by a glance over the list of players each club had on its payroll during the past season.

The twelve clubs had this year enough players to equip almost three full teams for each club. While it appears as though there were two hundred and twenty-five men who participated in one or more games in some one of the infield positions on the twelve teams, there were in reality only one hundred and forty different men, because some of them played in two, some in three, and yet others in a four of the infield positions, while at least fifteen of them are found in two different teams, and yet another was connected with three different teams. Of course, there are catchers, pitchers and outfielders included in the bunch, but there were yet other catchers, pitchers and outfielders, besides the bench warmers on each club's payroll, who are not included in the above list. So it can be seen that there were enough men who actually participated in one game or more as an infielder to furnish each club with eleven men, and have eight left over to be parceled out among them. Instead of crying out, "many men the major league club should have," the minor leagues to have the benefit of some of these extra men to help them out, and in that way increase the interest in the game all over the country, instead of trying to centre it in a few of the larger cities. Of these Washington, Chicago, St. Louis, Boston, Philadelphia, New York, Cincinnati, Cleveland, Baltimore, and Pittsburgh were the four in the four infield positions. Boston had the least number, seven actually filling the four infield positions; but as several of them played in two different places, it virtually brings the number up to eleven who participated in one or more games in the four positions. It is the same all the way through the twelve clubs. New York had seventeen men for the four infield positions, but the way they were shifted around over the diamond is so interesting that twenty-eight were on its list, giving it the premier place for having the most players in its infield.

Outlining the players, and giving their club's noteworthy fielding feats, we will name the clubs alphabetically. Baltimore had four first basemen in Lachance, Sheppard, Crispan and Fultz. Six second basemen, O'Brien, Keister, Rothman, Fultz, Jennings and De Montville. Three third basemen in McGraw, Harris and Fultz, and two short stops in Magowan and Keister.

Boston's list included Tenner, Long and Hickman, first basemen; Lowe, Bradford, second basemen; Collins and Kuhn, third basemen, and Long, Safford, Lowe and Kuhn, short stops.

Brooklyn had the following men: Daly, Jennings and Beck, second basemen; Dahlen, Cassidy and Casey, third basemen; and Jennings, Cassidy, Dahlen, Yeager, Wright and Beck as short stops.

Chicago had these men on its list: Everitt, Meites and Lange, first basemen; McCormick, Connor, Quinn and Curley, second basemen; Wolverson, Connor, McCormick and Bradley, third basemen, and Wolverson, Connor, McCormick, Bradley, Callahan, Magowan and Bradley, short stops.

Cincinnati, like Boston, did not have many infielders, but in shifting them about it appears as if it had a much greater number. Its players were Decker, Vaughn and Wood, first basemen; McPhee, Steinfield, Irwin, Kierfeld and Wood, third basemen, and Corcoran, Steinfield, Irwin and Eberfeld, short stops.

Cleveland not only shifted its players about a great deal, but it also had nearly four men for each position. They were Tucker, Suggs, Schreckengost, McAllister, Collier, Dineen and Sullivan, first basemen; Quinn, McAllister, Krueger, Zeigler and Sullivan, second basemen; Criss, Sullivan, Suggs, McAllister, Stivett and Krueger, third basemen, and Sullivan, Lockwood, McAllister, Criss, Stivett, Schreckengost and Zeigler, short stops.

Louisville also had quite a number of men on its list from which to select its infield. They were Dicker, Powers, Wagner, Williams and Kelly, first basemen; Ritchey, Woods and Wagner, second basemen; Wagner, Leach and Kelly, third basemen, and Clinckman, Leach, Ritchey, Dexter, Woods, Ha'wedge, Ryers, Lansford and Clarke, short stops.

New York's stock in trade was very extensive. It had more men engaged to go around four times as many as any other club, having twelve men in one or another in some one of the infield positions. The players were Wilson, Grady, Doyle, I. Davis, Warner, Hardesty, Gettling and Seymour, first basemen; O'Connell, Stuart, Gettling and O'Brien, second basemen; Hartman, Fuhl, Wilson, Gettling, Grady, O'Brien, Grady, Wilson, Grady, Doyle, I. Davis, Wilson, Hardesty, O'Brien and Casey, short stops.

Philadelphia had a baker's dozen, thirteen, but used them to a good advantage. They were: Thomas, Cooley, Chase, Douglas and Gosselick, first basemen; LaFite, Fultz, Chiles, Croft, Owen and Dolan, second basemen; Lauder, Flick and Douglas, third basemen, and Cross, short stop. It will be seen that first and second bases required more attention than did the other two positions, while Monte Cross was the only infielder in the major league who went through the entire year without the aid of an understudy. A feat he may well be proud of.

Pittsburgh had the same number of players for its infield as the Quakers, but it scattered them around more, giving it the appearance of having twelve men. They were: Clark, Bowerman, Beaumont, Schriver, Fox and Dillon, first basemen; Reitz, McCreary, Madison, O'Brien, Ely and Smith, second basemen; Williams and Madison, third basemen, and Ely, Madison and McCreary, short stops.

St. Louis was a regular underdog in the infield, but it switched them about until it looked as if they had all of nineteen players to do its work. They were: Tabern, O'Connell, Schreckengost, McKean and Dillon, first basemen; Chiles, Teban, Blake, McKean, Pareto, Flood and Burnett, second basemen; Wallace, Teban, and Cross, third basemen, and McKean, Teban, Wallace and Dillon, short stops.

Washington had more men than any other team playing on its infield during the past season to make up two nines. Even with that number it shifted its players so often that it appeared as if they had more men than actually did. The players were: Fultz, Baltimore, Stafford and Kuhn, Boston; Dahlen, Cassidy and Beck, Brooklyn; Connor and Bradley, Chicago; Corcoran and Wood, Cincinnati; Schreckengost, Suggs, Stivett, Krueger and Zeigler, Cleveland; Woods, Ritchey and Leach, Louisville; Grady, I. Davis, Hardesty, Seymour and Casey, New York; Chiles and Douglas, Philadelphia; McCreary and Ely, Pittsburgh; Dolan and Wallace, St. Louis, and Padden and Stafford, Washington.

The following men played on two or more different major league teams during the past season: O'Brien, Baltimore and Pittsburgh; Magowan, Baltimore and Chicago; Stafford, Boston and Washington; McGraw and Cassidy, Brooklyn and Washington; Jennings, Brooklyn, Baltimore and finally Brooklyn; De Montville, Chicago and Baltimore; Cross and Schreckengost, Cleveland and St. Louis; Casey, Cleveland,

ever at first base. He can cover as much ground as any living man, as quick as a cat in his movements and when he gets the ball no one ever accused him of asking his neighbors what he should do with it. He knows the game from beginning to end, and while he is not a great hitter, he is a great player to the limit when on the green diamond. Whatever can be said about Tenney also can be said about Jennings, with the possible exception of his throwing. In fact, Jennings alone will we admit that Tenney excels Jennings. His best fielding performance was first base during the past season, once accepting all of seventeen chances and once all of nineteen chances.

Chicago also had three men who played first base in one or more championship contests during the past season. They were Tucker, Suggs, Schreckengost, McAllister, Collier, Dineen and Sullivan. Tucker did the bulk of the work at that position, and while he is not a great hitter, he is a great player to the limit when on the green diamond. Whatever can be said about Tenney also can be said about Jennings, with the possible exception of his throwing. In fact, Jennings alone will we admit that Tenney excels Jennings. His best fielding performance was first base during the past season, once accepting all of seventeen chances and once all of nineteen chances.

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Theatrical.

ILLINOIS.

Chicago.—Most noteworthy among the features of the week was the failure, from a business standpoint, of Maurice Grau's grand opera season at the Auditorium. The Auditorium is a big theatre, and an audience that would pack an ordinary house would succeed in merely sprinkling the long rows of seats in this immense institution. Consequently the lack of patronage was more woefully apparent. "Tannhauser" was poorly put on for the benefit of a few persons the opening night, and "Les Huguenots" was sung to what looked like a mere handful of people. Calve, in "Carmen," succeeded in drawing out a good proportion of the audience, and the attendance was better the latter part of the week, but still nothing of which to boast. Meanwhile the Castle Square Opera Co. goes steadily on at the Strudebaker, putting on grand and light operas in English, at popular prices, and doing a big business every week. There are a number of changes in the bills this week. Nat C. Goodwin, at Powers, withdraws the anomaly, "The Cowboy and the Lady," and returns to that comedy which helped largely to win him fame, "An American Citizen." At the Grand a shift is made from the more sombre tragedy to gay comic opera; Modjeska, in "Marie Antoinette," yields to Frank Daniels, in "The Ameer." At the Columbia the change is made from "The Runaway Girl" to "The Rounders." The Dearborn stock turns from the passion play "Carmen" to the jubilant farce, "Too Much Johnson." The Century Square Opera Co. offers "Die Fledermaus" ("The Bat") in English. The Hopkins stock all this week makes smoothly combed hair turn into pompadour by means of a thrilling melodrama, "Shaft No. 2." At the Great Northern the trio of magicians, LeRoy, Fox and Powell, hold forth. On the Wayne the Academy has a novelty in the shape of a new musical farce, "Over the Fence," which is given its first performance in Chicago. At the other houses there are entertaining offerings. With this array of grand opera, light opera, farce, extravaganza, comedy, musical comedy, magic, vaudeville, burlesque and melodrama from which to select the theatre patron has an extraordinary opportunity to gratify his tastes. Business has been moderately good. There has been no phenomenal instances, but generally favorable reports.

Grand (Harry J. Hamilton, manager).—Frank Daniels and his merry men and women depict themselves in "The Ameer," which has never before been submitted to a Chicago test. The name of the comedian has always served to bring out plenty of Chicagoans in times past, and there is every reason to believe that history will repeat itself. Some of the members of his present company already have plenty of friends here, among them Helen Redmond and Norma Kopp. Among the others with him are: Kate Art, George Devoy, Will Danforth, W. F. Rochester and William Corlies. Modjeska presented "Marie Antoinette" during her final week. The new play seemed to be altogether too sombre and heavy even to be popular. Moreover, it is lacking in dramatic coherence. But the fine portrayal of the character of the unfortunate queen by Miss Modjeska more than makes up for any structural weakness in the play itself. A fair business was done.

Columbia (Will J. Davis, manager).—"The Rounders" succeeds another musical piece, "A Runaway Girl." This Casino "vaudeville in three acts" is new to Chicago, although some of the members of the company are old friends. Dan Daly, Richard F. Carroll, Phyllis Rankin, Mabel Gilman, Harry Davenport, D. L. Don and Marie George are among those present. "A Runaway Girl" put in its final week to good business.

Powers (Harry J. Powers, manager).—Nat Goodwin and Maxine Elliott will try fate no more during this engagement with "The Cowboy and the Lady." They have stowed it away for a time, and turn back to a comedy that has been repeatedly tried and found not wanting, "An American Citizen." A good business was done last week, despite the fact that the play was not the best for the comedian that he might have had. Walter's German Dramatic Company offered "Flattenwochen" Sunday night, the cast including Paula Worth, Otto Stomphor, Leon Wachner and others.

Auditorium (Milward Adams, manager).—The grand Grand Opera Co. offers for its second week "Barber of Seville" and "Cavalleria Rusticana." "Tannhauser," "Carmen," "Don Giovanni," "Die Walkure," "Lohengrin" and "Aida." Among those who are to be heard are Sembrich, Campanari, Elouard, Kellie, Caruso, Baccarelli, Diplo, Emma Eames, Susan Strang, Van Dyck, Suzanne Adams, Nordica, Schumann-Heink and Tenorio. Light houses were the rule last week.

Lyric (James S. Hutton and Martin Julian, managers).—"The Telephone Girl," which was seen last season at the Columbia, is the offering here this week, at popular prices. Will B. Sloan takes Louis Mann's role of Hans Nix, and Jessie Merilees is in the part originated by Clara Lipman. The company includes a number of members of the former cast. Among those who appear are James McDonald, Nellie Brown, George W. Daniels, Charles Dowd, Clark, Frank Turner, Minnie Webb, Lizzie McCall and James Magree. "An Easy Mark" did fairly well last week.

Strudebaker (Kilroy Chamberlain Pardee, manager).—"The Castle Square Opera Co. offers Strauss' "Barber of Seville" and "Cavalleria Rusticana." It is cast as follows: Kleinsiedl, Reginald Wells, Alfred, Harry Davies; Froch, Frank Maulan; Frank, William G. Stewart; Blind, Charles Meyer; Al. Bey, John Barry; Murray, Pierre Young; Canopy, Andrew Lyman; Rosmond, E. Morgan; and Mary Carrington. Prince Orloffski, Belle Darcy; Adele, Gertrude Quinlan; Ida, Mattie Beeves; Melanie, Zabelle Mangasarian; Faustina, Elizabeth Orden; Sido, Maudie Owen; Felicia, Elizabeth Riker. "Maritana" was the offering last week, and well patronized, as usual. It served to give two new singers a chance, both making their debut in the part of Lazarillo. They were Kate Condon and Bessie Rowena Campbell, both of whom did well for their efforts. "Martha" is next week's bill.

Dearborn (W. W. Tillotson, manager).—"Too Much Johnson" is the current offering of the stock. Gardner Crane, Julia Stuart and Benjamin Johnson have the principal roles in this farce, introduced to the world by William Gillette. "Carmen" was given last week, to excellent business. Valerie Hernandez played the title role with great vigor and cleverness, although she gave Carmen not a redeeming trait, portraying her with extreme boldness and frankness and a lack of insinuating grace. Ernest Hastings was at his worst as Jose.

Great Northern (D. E. Russell, resident manager).—Magic is the feature of the week's entertainment. Servais LeRoy, Imro Fox and Fred E. Powell are the trio of necromancers who are the principal attraction, seen here for the first time in Chicago. Their feats are supplemented by Billy Emerson, comedian; Maude Beall Price, mimic and comedienne; and a number of other performers; the Australian Musical Trio, and Leliot, Bush and Leliot. Cole and Johnson, in "A Trip to Countown," was the offering last week. These clever colored performers, backed by an entertaining company, made a hit with the large audience. Next week, "King of the Ring."

McVicker's (Jacob Litt, manager).—"The Great Ruby" enters upon the last fortnight of its extended run, this being its seventh week. The business has kept up to a high mark. Two changes have been made in the cast. Lena Lorraine, who has been playing Jane Slater, succeeds Rose Elytuge as Mrs. Elsmere. Miss Kyting retiring. Lucille Wyman, who has been Parsons, Lady Garrett's maid, takes Miss Lorraine's former role.

Hopkins (O. P. Elliott, manager).—"The stock puts on the stirring melodrama, "Shaft No. 2," for the week. The original scenic and mechanical equipment has been secured and is employed in this revival. Robert Wayne is seen as the hero. Alexander Gaden is the revengeful villain, and other leading members in the cast are Charles C. Burham, Sam Morris, Jules Kussell, Harry Burkhardt, Jane Holly and Hattie Foley. The vaudeville numbers are the biograph, the Nine Nelsons, Monroe and Hart, and the Leamer Sisters. Last week "The Banker's Daughter" drew finely.

Alhambra (J. M. Ward, manager).—"An Easy Mark" is the attraction for the week. Kelly and Mason head the cast. Ben F. Grinnell, Nellie Waters, Beatrice Klinehart, the Schuman Sisters,

John H. W. Byrne, R. J. Ward, M. R. Klein, Edgar Healy and Charles Avery are prominent in the company. Last week the Tammany Tigers show drew good houses. Next week Bob Fitzsimmons and his vaudeville company will be the attraction. Bijou (McCoy & Colvin, managers).—W. H. Powers presents the melodrama, "Shannon of the Sixty," this week. The well known play, which includes the Sepoy rebellion in India in 1857, is full of sensational scenes. Last week "Fingling's 400" was a winner for the house.

Academy (E. P. Simpson, manager).—"The Bill is 'Over the Fence,' a farce comedy by Owen Davis. Guy Hill is engineering the company, which includes John C. Rice and Sally Cohen; also some attractive specialty performers among them are the Ricknalls, the Olympic Quartet and Harry Le Clair. The offering last week was "Devil's Island," with Vera De Noie, the author in the leading role. Next week "The City of New York" will be put on. The Great Diamond Mystery is the current attraction. "The Mystery" is lighted by plenty of comedy, and so keeps up a good degree of interest. Last week "Dark Side of a Great City" found favor with the Howard patrons.

Oliver (Kohl & Castle, managers).—Helene More heads the bill, which includes the Attraction and Clara Jerome. Al. Leach, George's acting monkey, Les Trols Soeurs Ronay, Walter Simms and Jennie Graham, Jordan and Welch, Three Fortini Brothers, Cloud and Kershaw, Harriet Nicholson, Ahern and Patrick, Andy and Jennie Adams, Fred Cohn, the Black Avers, Phyllis and Phyllis and Mattie Milton. Business keeps up to the usual standard.

Chicago Opera House (Kohl & Castle, managers).—Tony Pastor and his company head the bill. The remaining list includes: Canfield and Carleton in an operatic burlesque, "The Girl of the Year," Charles Case, Ella and Moore, in a sketch; Montague and West, Irene Franklin, Wallace Bruce Ambary, Nona and Banks Winter, St. Stebbins, Roger and Belle Dolan, Spence and Sarrille, Crawford and Sarrille, Pascetti, Excella and Heath, May Evans and "Liz" McKeever. Business holds its own at this house.

Haymarket (Kohl & Castle, managers).—Robert Downing and his company appear in a sketch, "Paris in 1793." The balance of the bill includes: Lew Hawkins, Graham and Hazel, Polk and Kolins, and Edmonds, Emerson and Edmonds, the Gilbert Sisters, Charles J. Carter, Harry Moore, Gilbert Sisters, Ada Morgan, the McBeards, Neola, Bentley Brothers and Kitty Child.

Clark Street Museum (Geo. Middleton, manager).—In the theatre La Petre's company gave a vaudeville performance.

Trocadero (T. E. Miaco, manager).—"The Tammany Tigers" began the week's engagement, presenting a programme of burlesque and specialty, with biograph reproductions of the recent Jeffries-Sharkey encounter, and the new theatricals, which are being played in Chicago are regularly held up for the benefit of a social club to perform services for which other clubs pay, is set for Thursday at the Grand. Signor Campanari and Susan Strong, of the Grand Opera Company, head the list of those who enter the bill, including volunteers from several current attractions. Eva Grace Smith, granddaughter of Amos J. Snel, the West Side millionaire, who was murdered a number of years ago, is preparing to enter the professional stage. She is cast for the role of Claire, in "The Iron Master," which the Chicago Conservatory of Music and Dramatic Art will stage at the Grand, Dec. 12. Frank Pixley, author, with Ople Reed, of "The Carpet Bagger," has returned from New York with a contract in his pocket to write the libretto for whatever comic opera John Philip Sousa may need in the near future. He will have one completed by next fall. "Quo Vadis" will be produced at McVicker's in December. Joseph Haworth, Arthur Forrest, Edwin Varry and Horace Lewis have been engaged for the production. Will J. Davis and Harry J. Powers have returned from New York with the bill for the new theatre, which is to be built on Jackson Boulevard. The name has not yet been finally selected, although "Iroquois" is at present favored. Julia Mariowe will open the house, according to present plans. Manager Fred Hamilton, of Arizona, who expects to take the play to London next June.

Peoria.—At the Grand (S. B. Harrington, resident manager) "Humpty Dumpty" is played a return date, to good business. Mrs. Dudley Tring gave a song recital 3, to a small house. Frances Wyman, pianiste, who was billed to appear with Mrs. Tyng, was not heard owing to the non-arrival of her piano, which was delayed in transit. "Midnight in the Garden" was played to a small house, but failed to please the audience. "At Gay Court Island," 12, played to S. R. O. "Hunting for Hawkins," 14, had a fair sized house. Coming: Scatchell 19, "How Smith Met Jones," 21, Lombardi Italian Grand Opera Co., 23, "The Purple Lady," 24, "The Little Minister," 25, "A Day and a Night," 26, "The Christian," 28, the Jeffersons 30.

Auditorium (S. B. Harrington, resident manager).—"Spider and Fly," 12, was greeted by the largest house ever seen at this theatre, the S. R. O. sign being displayed before eight o'clock. Coming: "Uncle Seth Haskins" 19.

West's (P. A. West, manager).—Week of 13: Cuponati and Marie, Dean and Franks, Fred Cohn, Leonard and Center and an act for the culture company. Coming week 20: W. W. Brady and Harry and May Howard. Business continues very good.

Jacobs' Vaudeville Theatre (A. F. Jacobs, manager).—"Week of 13, Ricci and Chandler, the Lees' Marionettes Fox and Zennet, France and the Jacobs' family orchestra." For week of 20, a strong vaudeville bill, headed by La Varnie Sisters.

Pfeiffer's Palm Garden (Chas. G. Pfeiffer, manager).—"The life motion pictures and the reproductions of the Jeffries-Fitzsimmons fight continue to draw well and will remain indefinitely.

Notes.—The present season bids fair to be an unusually successful one in theatrical circles in Peoria. For the past two weeks every show (with one exception) drew satisfactory houses, and on Sunday, 12, both theatres were crowded to the doors, and the overflow filled both West's and Jacobs' vaudeville theatres. Every industry in the city is running at full capacity. There is unusual activity in the railroad business, and mechanics, artisans and laborers of all kinds are in demand. The city naturally circulates a large amount of money and enables the laboring and middle classes the means to attend the theatres more frequently. been appointed to arrange for another Corn Carnival in 1900. W. B. Sandford is the advance representative of the Lombardi Italian Grand Opera Co. Manager Sandford secured a model and refurbished the Tivoli and opened it as Jacobs' Vaudeville Theatre. New scenery and accessories are being added and it is now one of the best arranged bijou theatres in the State. Business for the opening week, 13, was very satisfactory.

Deatur.—At the Powers Grand (Fred J. Given, manager) Leon Herrmann, Nov. 14, had a small house. Joseph Jefferson, in "The Rivals," 17, delighted a large and enthusiastic audience. Prototapa's Trocadero did fairly well 18. Coming: "A Day and a Night," 23, "The Christian," 24, "A Bunch of Keys" 30.

Notes.—The active members of the Lancaster (Pa.) Press Club and a few invited guests were entertained at a splendid rabbit supper by Messrs. Yecker & Gleim, proprietors of the Fulton Opera House, on Wednesday evening, Nov. 16. The guests gathered at the rooms of the Press Club, and from there proceeded to Snyder's cafe, where the supper was given. Among the invited guests were: E. Yecker, John S. Gleim, and Joseph P. Harris, agent of "The Great Train Robbery."

World of Players.

"Kelly's Kids" report excellent business in the Northwest, where Manager Dickinson's attraction that name has caught on in great shape. Since he put it on the road he has made several desirable changes, and has added some very clever people to the cast, which has improved the performance. Knox Wilson and Fern Melrose and the Vanette Sisters joined the show at St. Paul, and are giving clever renditions of their respective roles. The attraction carries everything, including their drop curtain, and the ladies in the company change their costumes six times during the performance. After Minneapolis, Kelly's Kids go to Chicago for three weeks, and then work East.

—The opera house at Austin, Pa., was recently completely destroyed by fire.

—Manager Chas. O. Burns wired from Richmond, Ind., Nov. 23, as follows: "My dear Stanley Burns Co. opened here tonight; packed house."

—Bratton Kennedy has been engaged by Daniel Frohman.

—Helen McGregor plays leads for "The Gunner's Mate," commencing next week.

—John "Jolly" Nash, the comic singer, returned to America Nov. 9, after an absence of twelve years.

—Ed. Heron retires from "Way Down East" next week.

—Alfred Adams retires from "The Queen of Chinatown" No. 2 next week, as does Emma Curran.

—Walker Whiteside will commence his tour in South Bend, Ind., Thanksgiving Day. He has secured the following company through Col. T. Allison Brown: George Holt, Herbert Brennan, J. S. Sapphires, E. Raymond, Josephine Moore, Marcus Moriarty, S. J. De Dorn, Warren Conlan, Adele Palmer, Gertrude O'Malley, Lella Wolston, Jane Charles, E. Goodenough and others. E. J. Snyder is his manager.

—H. W. Winnet has secured the sole agency of Henry Shuman's "Kit, the Arkansas Traveler," and also Harry Lacy's new plays, "Jack Royal" and "The Man from the West," and Marie Davon's adaptation of "Sipho."

—Louis Hartman has been engaged for "London Life."

—Joseph Jefferson closes his present season Nov. 25.

—Edwin T. Emery has closed his engagement at the Academy of Music, Milwaukee, Wis.

—The Chappelle Sisters have retired from "An Easy Mark," and joined Fitzsimmons' company.

—The "Parson Jim" Co. closed Nov. 18.

—Gus Weinberg opened in "The Children of the Ghetto," as Shoshi Shmendrik, Nov. 23. He goes to Europe with the company.

—Theo Hamilton left for San Francisco, Cal., Nov. 23, engaged to T. B. Frawley. He opens Nov. 27, in "Sporting Dutchess."

—August Halbach retired from "My Son Ben" last week.

Shannon 21, "A Bachelor's Honeymoon" 22, Andrews' Opera Co. 23-25. Large crowds are expected in the city this week in honor of gala week. One of the features will be free vaudeville performances daily at the Auditorium by a specially organized company, under the direction of Manager A. A. Duchemin. A great many small shows have already come to town.

Miscellaneous.

Notes from Wm. J. Brown's Combination Show.—We are touring Ohio to big business. The following people are with our show: Wm. J. Brown, proprietor and manager; Harry L. Sperry, stage manager; May Brown, treasurer; Bob Yanger, agent; the Sperry, sketch; May Brown, illustrated songs; Little Violet Brown, pedestal clog; Harry White, comedian and dancer; the Three Henix, traps and bars, and Cora Clayton's troupe of trained dogs and monkeys.

Wilson's Black Art and Stereoscopic Co. will take the road Nov. 23. The following people have been engaged: The Browns, sketch team; Master Olls Brown, all around dancer; John DuBois, black comedian and dancer; Arville, black art, magic and shadowgraph; R. J. Wilson, Dutch comedian, acrobatic, and the stereoscopic, which is a combined machine. We will tour Central New York.

Walshingham's Co. includes: C. L. Wooster, Harry Vinton, F. C. Hughes, and Chas. Wilson, musical director.

Notes from the Monk Bros. Show.—We are touring Texas, first stand in the State being San Antonio Exposition, where the Monk Bros. Show was the feature of the Midway. Although the weather was very bad, the "Big Show" got more than the usual share. The roster of the show is as follows: M. Monk, manager; Geo. H. Proctor, orator; Frank Brown, lecturer; Geo. Murphy, ticket seller; Samuel Jones, B. Blackwell, Grand Knott, musicians; Zaza, electric dancer; Minnie Whitty, sword dance; Omenio, oriental whirler; Miss George, illusionist of the pickaninny cake walkers. The gentleman in white is a regular issue; every one enjoying good health, and our old friend THE CLIPPER puts in an appearance every Saturday. We expect to be in Texas for eight weeks.

SMITH & BLANCHARD'S UNCLE SAM'S SPECTACULAR Co. are now in their seventh week touring the State of Connecticut. Geo. A. Smith, with his illustrated war songs, pleases the natives immensely, and also his black face specialties more than makes good. Bertha Blanchard and Charlie Smith, in their sketches, are in great evidence. Harry Mandelstam, acrobatic, and the stereoscopic, which is a combined machine. We will tour Central New York.

LOWANDE'S Brazilian Circus is being organized to open next month at Kingston, Jamaica, with Martin Lowande, manager, and Col. Jesse Foster, agent. Twelve people and a Wild West outfit sailed from this port Nov. 17, with Col. Foster, and the remainder of the show will follow immediately. A call has been issued for Nov. 30.

CONNECTICUT.—[See Page 812.]

Hartford.—At Parsons' (H. C. Parsons, manager) Cora Clayton's Comedy Co., No. 2, week of Nov. 13, pleased large and appreciative audiences with a good repertory. The specialties were all first class. The Payton companies are favorites here and always do a large business. Coming: Isham's "Hectorians" 20, 21, "The Gay Paree" 22, 23, "The Hearts of Oak" 24, 25, Wilbur Kerwin Opera Co. week of 27, "The Irish Alderman" Dec. 4, "White Horse Tavern" 6, "Three Little Lambs" 7, Andrew Mack 8, 9.

OPERA HOUSE (Jennings & Graves, managers).—A Grip of Steel, 13-15, came to good business, and gave a lot of pure melodrama, a first class show. The company was adequate and well received. Weber's Parisian Widows Co., 16-18, gave a rattling good show, to large business, for six performances. The olio was "way above the average," every team being scored "B-OKing." "The Sidekick of New York" 20, 21, "The Queen of Chinatown" 22, "Wine, Women and Song" 23-25, Lottie Gilson and J. K. Emmet 27, Vogel & Deming's Minstrels 28, 29, "The French Maid" 30, "Through the Breakers" Dec. 1, 2, Walte Stock Co. week of 4, Miner & Van's Bohemian Burlesquers 12, 13.

NOTES.—Howard and Bland, of the Parisian Widows Co., known to many Hartford people as Mr. and Mrs. Bert Howard, were the guests of J. F. Noonan, who gave an elaborate breakfast in their honor. Frank Hayes and Anna Smith, of the same company, were included in the guests. Bert Howard formerly lived here and has made a bit with his Rubie piano player. He first met his wife when leader of the orchestra at the Worland Theatre, now extinct.

Bridgeport.—At Smith's Theatre (Edward C. Smith, manager) the Parisian Widows Co., No. 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886

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WILD OATS.

"Such conduct," said the Dean, reprovingly, "is a disgrace to the college."

I watched his countenance with pleasure as he spoke. It was that of a cherub called suddenly to contemplate the sins of undergraduates. The Dean always managed to look like that. He wore a frown now—partly in horror at the thing done—partly in the effort to appear judicial, to impress upon me that he was only fitting the punishment to the crime.

"I am afraid," he went on, "I shall have—to recommend the president to relegate you for the remainder of the term."

"But the term has only just begun," I protested, "and I shall miss all my lectures."

"Why did you not think of that before?" said the Dean.

"The damage is not so great," I said.

The Dean consulted a list.

"Ten pounds worth of crockery destroyed—wantonly—two rooms wrecked—a hole burnt in the buttery door?" He read through the catalogue of crime with a growing horror.

"They can be replaced," I argued. "A fine all round to the college would not amount to much."

The Dean looked at me again.

"You have no sense of shame," he said. "Why should members of the college be fined to pay for your mischief?"

"I didn't do it at all," I said; "I happened to be the only member caught."

"Red-handed," he interjected the Dean.

"Black, more particularly," I said. "The buttery door is not kept so clean as it might be. But to share expenses creates an esprit de corps in a college. Besides it gives more chances of the money being paid."

The Dean shook his head. "In my day—"

"Come in," said the Dean, looking annoyed at the interruption.

A bald headed, jolly faced man entered.

"Blinkins, old fellow," he said, shaking the Dean heartily by the hand, "how are you? Haven't seen you for years. Fancy you being dean of a college now?"

"Ah," said the Dean, with an agitated voice, "tempora mutantur, John."

"Latin?" said Mr. Johns. "I've forgotten mine. But times do change, and so do manners. Come, now, Blinkins!"

"Perhaps you had better attend your lecture now and see me later on," said the Dean hurriedly to me.

I began to pick up my cap.

"I hope you young fellows are better behaved than we used to be," said Mr. Johns affably, as I moved to the door. "You should have known Blinkins then."

"I wish I had," I said.

"Looks a lamb now?" said Mr. Johns.

"My dear John!" began the Dean in expostulation.

"Well, but Blinkins, don't you remember the day we got sent down for raiding the buttery?"

"No," said the Dean. But there was a painful contraction about his mouth, as though he knew he was telling a lie, and wasn't sure that it was even a white one.

"Why, we smashed about twenty rounds worth of crockery that night," went on Mr. Johns, diving light-heartedly into the recesses of the past. "And you and I got sent down, and you swore it was because the Dean had a spite against you."

"So he had," said the Dean, forgetfully. "I mean—er—Why haven't you gone, sir?" (This latter to me.)

"Waiting for you to arrange an hour," I said, smiling.

"This time twenty years hence," said the Dean, returning my smile, "when you and I are both old and wrinkled, and your wild oats are all forgotten. Don't forget, mind."

"I won't," said I, and wished them a good morning. —Black and White.

ONE TOUCH OF NATURE.

A remarkable story of canine devotion and really human intelligence comes from Montana, which would afford material for a bit of pathos in a "Big Bill" Devere's imitable style, or a painting by a landscaper. During the recent terrible blizzard which swept Teton and neighboring counties, in which several persons perished, a herder in the employ of the Cascade Land Company, large wool growers of Teton and Cascade Counties, by name Will Crum, was overtaken by the storm, and after vainly trying to drive his band of sheep, numbering some two thousand head, to a place of safety, cold and weary, his senses numbed with unsuccessful efforts and exposure, laid down to sleep that sleep which knows no awakening. Three days later the body of the unfortunate man was found buried in the snow. One of his dogs stood guard over the body to defend it against the attacks of coyotes and wolves, with which that country abounds, and when the storm had abated would soon have ferreted out the corpse; the other of his dogs had carefully rounded up the sheep, preventing them from straying, and when counted not a single head was reported missing. These dogs had divided up the responsibilities of love and duty in a manner that would have done credit to human beings gifted with more than ordinary intelligence. It is needless to add that these dogs are not for sale.

NOTHING THE MATTER.

A quietly dressed man whose smooth shaven, bluish jaw gave him the aspect of an actor, walked into an uptown restaurant a few evenings ago and ordered quite a substantial meal. He ate leisurely and at the end of the repast lit a cigarette. The waiter presented a check for \$1.40.

"I have no money," said the stranger, pushing aside the slip.

"Sir!" said the astonished garçon.

The other repeated his statement and went on smoking.

The waiter hesitated a moment, then scurried across to the manager and whispered in his ear. The latter strode over to the table.

"What's the trouble, sir?" he asked, politely enough.

"Nothing," replied the diner, placidly.

"The waiter says you won't pay."

"The waiter's wrong; I said I had no money."

The manager began to lose his patience.

"Do you mean you ain't going to pay this check?" he asked curtly.

"I can't."

There was a pause and the two men studied each other.

"So you came in here," said the manager, finally, "and ordered a big meal, knowing you were broke and couldn't settle?"

"I did," replied the other, still perfectly cool.

"Well, what made you do it?" exclaimed the manager in a burst of exasperation.

"Because I was broke."

There was another pause.

"I'll have you arrested," said the manager.

"For what?"

"For obtaining goods under false pretenses."

"What pretense did I make?" asked the stranger, calmly.

"Oh, well, you can't come in and take our food that way."

"Yes, I can—I've just done it," said the other, removing the ash from his cigarette.

"Get out," he said, abruptly, "and don't try this again."

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N. B.—Best season since opening of house. Wanted, Head Lines for House Show.

The quiet man reached for his hat and walked away, putting his cigarette.

"I'd rather lose the amount than have a disturbance," said the manager, "but I must say he's the coolest hand I ever struck."

In the excitement nobody noticed that the stranger had carried off his check. Half an hour later it came back in an envelope with \$1.40 in silver. "It was a bet," was scrawled in pencil on the back. —New Orleans Times-Democrat.

UNDER THE ROSE.—"Th' lover," mused the janitor philosopher, "often gives th' lass to understand that her widdid loife will be a bed of roses; but, faith, it's a funny bed av roses that has a cook stove at wan end an' a washub at th' other." —Chicago News.

GREATEST Coon Double Turn of the Century. "Honey, Pick Up an' Follow Me." Harry La Marr, Boston, writes: "Can use to best advantage." Not a con short, but a love story. Professionals for 2c stamp and programme. Address Halbert L. Hoard, Fort Atkinson, Wis.

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Calcutta, Pa., this week; Greenville, Pa., next.

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Slide Trombone,
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With their own Original Act, entitled "UP AND DOWN IN THE WORLD," an act full of Humor, Wit and Pathos. "Castle and Greeley do one of the best acts I ever saw."—EUGENE ROOK, Manager Youngstown Opera House. Write us,

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ONE OF THE BEST BILLS OF THE SEASON.

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A little maiden met a Mr. Who took her round the waist and Er. He did the same unto her. Till the first one jealous stood and Er.

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Was a BIG HIT at the New Gilmore Theatre, Springfield, Mass., last week. It being the last of five weeks on the New England circuit, with return dates everywhere. What the Press of Springfield says about our act: EVENING NEWS, Nov. 14.—Sully and Moore, specialty artists, sing and dance. Sully, who is a very versatile fellow, is ably assisted by Miss Moore, a sweet singer. This act is clever, one of the best of its kind seen here. REPUBLICAN, Nov. 14.—An up to date act was that of Sully and Moore, who have a variety of specialties, including the familiar song, "Tomorrow," some funny dancing and an artistic acrobatic cake walk.

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THE WRONG MAN,

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With Specialties; Man for Heavies and useful Repertoire People.
MANAGER JEANETTE LEWIS CO.,
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Great show town for one night or week stand.

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